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THE CHRONICLE
of Early American Industries

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Philipse Castle

by GILLIAN W. B. BAILEY

In 1683 when Frederick Philipse took over his grant of 25,000 acres on the East bank of the Hudson River, he could not possibly have forseen that the work of his heart and hands was to become a monument drawing visitors from all over the continent. The charm of its construction and homey atmosphere of gentility which one feels in the house and the general prosperity which pervades the house, the mill, the barn and grounds speaks volumes for the founder and his successors.

This outpost home, known as Philipse Castle, was built as part of a settlement and trading post. The Philipse grant of land adjoined that on the north of his friend and father-in-law, Stephanuse Van Cortlandt. Through Cornelia Van Cortlandt, who married Gerard Beekman, an addition was built in 1785 to the Castle known as the Beekman wing. This outpost home and office of the Lord of the Manor became the social center of its broad lands, which by that time had grown to number 83,000 acres, and wealth and tradition have since flown through its doors.

If we approach this interesting settlement from the point of view of the Early American Industrial Enthusiast it takes but little imagination to picture in our mind a group of native Hudson River Indians paddling their canoes laden with furs, up the bay to land at the dock built by Philipse. The friendly Indians came, of course to trade and barter for some of the more practical items which the Philipse vessels brought across the Atlantic to beautify his houses and make his daily life more comfortable.

Therefore, we see in the basement of the mill a large collection of Indian items. Perhaps these Aborigines could show the master and his "Man Friday" some tricks about snaring, hunting, fishing, lumbering, the native herbs, etc. So it is probable that the Hudson River tribes did much business with the Castle trading post and that friendly relations were early established.

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The Woodworker in France and England

by L. L. THWING

In THE CHRONICLE for March 1938, the writer discussed the difference between carpenters, joiners and cabinet makers as shown by early Boston records. In the present articles, their European background is presented.

As wood is the most easily worked of all common materials, it is a reasonable assumption that the woodworker is one of the oldest—if not indeed the very oldest craftsmen of prehistoric times. In historical times we find pictorial references to him in Egypt, in Greece, in Rome—and doubtless elsewhere. Aside from these paintings and carvings, the first written description of a carpenter's tools and techniques is Homer's Odyssey (c. 900 BC).

After Ulysses' long absence, he identified himself to his wife Penelope by describing how he built their first house and their bed. He said: "There was an olive tree in the court as thick as a pillar; I built a chamber around it until it was finished with close set stones, well roofed above, with doors closely fitted and cemented in. And for a bed, I cut off the leaves from the olive tree and lopped off the trunk from the roots; and I smoothed it around with bronze and well and skillfully straightened it with a rule, and bored it with an auger, working out a bed post."

Classical Greek and Latin have no word for carpenter, save the descriptive terms woodworker (faber ignarius), shipbuilder, etc., but in late Latin we find the name "carpentarius", a cart-maker, from which for some obscure cause our French and English term "c(h)arpent(i)er" is derived.

In Charlemagne's France we are told there were but two classes of wood workers: *carpentiers de la grande cognee* and *de la petite cognee,* or big and little axe carpenters. It seems probable that this is a distinction of record rather than of fact, as in 1290 there were many names for woodworkers, according to what they made. There were *huissiers* or doormakers; *chassitiers* or windowmakers; *lambrisseurs* or panelmakers and

huchiers or hutchmakers. Later there were other groups such as *bahutiers, ecriniers, coffretiers, malletiers* and *layettiers,* to cite only the division of box, case and trunk makers. Even the makers of wood-wind musical instruments—including organs—were included in the woodworkers' guild.

The ascending scale of French craftsmen was: charpentier, huchier, menuisier and ebeniste. The English equivalent would be: carpenter, joiner, cabinetmaker and inlayer. The beauty of their work gave some of the *menuisiers* the title of architect. Not contented with making tight and invisible joints and mortices, they carved figures from the holy writ. The Sculptor's Guild called this an impiety. The name of Colin Castile who carved the great door for the Cathedral at Rouen is a matter of record.

The menuisiers, by order of Louis XV were given the exclusive right to make choir stalls, pulpits and all other church furniture, together with work for private homes such as doors, panels and joined furniture. They were also permitted to make and use turnings, mouldings, etc. so long as they did not "corrupt the order of architecture." Guild regulations set up standards in detail for many kinds of work, such as mortices, trap doors, banisters and even crosses.

The ebenistes, as the name indicates were originally workers in ebony. As this was generally used for inlays, some of them were tabletiers, who made checkerboards, jewel boxes and inlayed knife handles.

As suggested above, guild regulations provided for inspection of completed work by guild officials. For example: the maker of furniture who used soft or cracked wood which is liable to break, would see it burned in front of his shop; images were to be cut from nothing but dry walnut, lest it shrink after it was painted and gilded. Nor was it to be painted "until any flakes or faults are corrected by cutting or scraping the wood as it should be." No stone image was to be painted until the master cutter had seen it. White lead and oil are mentioned. (Statutes of 1496)

Many other regulations might be cited but they all point to a strict regulation and control of quality by the guilds. They had jurisdictional differences, but the government took judicial notice of this and settled the matter. In France, it was in the name of the King.

What tools did these woodworkers have? They had the same kinds of tools we have now—and some that we do not. The basic tools: bronze axes, saws, chisels and boring tools are of prehistoric origin. Our saws are thinner, our chisels made of better steel, with only our drilling and boring devices greatly improved in design. The Egyptians had a sort of plane and all-metal planes have been excavated in Pompeii, and in England. Medieval workmen doubtless had rabbet, fillister and moulding planes; coopers' howells and long inverted stave planes. Pictures of these can be seen in Mercer's *Ancient Carpenters' Tools.*

AUTHORITIES

L'Histoire des Ancienne . . . Metiers, Quin-LaCroix, 1850
Legendes et Curiosities des Metiers, Sebillot, c. 1890
L'Histoire des Charpentiers, Lacroix, Paul, 1851

This is Part One of an article in two parts on medieval woodworkers.

The Manufacture of Printer's Type in America

by GLOVER A. SNOW

The name of the actual inventor of moveable types will probably never be known. While Gutenberg is usually given the credit, there is reason to think a man named Coster has as much to do with it as Gutenberg, and they were both antedated by others who used moveable type of a sort. Gutenberg (and perhaps Coster) made moulds and matrices by which it was first possible to produce type in quantity, with uniformity. In 1940 the printing industry celebrated the 500th anniversary of its beginnings, more or less arbitrarily selecting 1440 as its birthday. However, a few years one way or another do not detract from the significance of this revolutionary event—revolutionary because it made possible the universal diffusion of knowledge.

The first types were made to imitate hand lettering or calligraphy, which had been the sole means of producing books up to that time. While in the succeeding centuries and especially in the nineteenth, type faces have taken many strange and not always attractive forms, it is not possible to alter any letter of the alphabet too drastically and obtain acceptance for a type style. As a result our present ABC's have many imperfections from the standpoint of readability and other qualities.

The first printing press to operate on these shores was brought over from England in 1638, and the type was, of course, made there as well. For almost one hundred and fifty years after that, all type was of European origin, mostly English and Dutch.

The first man to cast type from his own punches in North America was Abel Buell, of Killingworth, Connecticut. In 1769 he solicited, and obtained a loan of one hundred pounds from the colonial legislature (General Assembly) to carry on the business, but Mr.

Buell was one of those people who seem unable to keep out of trouble, and at that period of our history there was plenty of it for all who had any leaning that way. Our story must be too short to cover the adventures of Mr. Buell, who deserves a chapter all by himself. There is a legend that he was caught redhanded with a large portion of the leaden equestrian statue of George III, in New York, which had been destroyed by a mob, and which he apparently intended to turn either into type or bullets. He fled the scene.

His wife eventually repaid the Colony's loan, but it can be seen that his activities were hardly conducive to a peaceful life as a type founder. He had the same political leanings, as another early type-casting practitioner, Benjamin Franklin, but he lacked Franklin's balance and discretion. It was claimed that after Buell died, a type mould, some matrices and a hunk of George III's head was found among his belongings, but latterday research has failed to substantiate or trace to any contemporary source the story of his making away with any part of George III for type metal.

In his autobiography, Franklin speaks of casting letters when he was short. He used ordinary type for punches, which he struck in lead, but it was evidently an emergency operation.

In 1772, a German printer's son, Christopher Sauer (or Sower) by name, of Germantown, Pennsylvania, imported the tools and moulds for casting type, and became America's first regular type founder.

His first product was a German text ("Fraktur") made from matrices brought from Germany, but some time before 1774 he was casting a roman face (printer's term for approximately what you are reading now). He took in as assistant one Justus Fox, and later a Swiss weaver named Jacob Bey, or Bay, was hired. These assistants went into business for themselves in 1774 or 1775, and prospered enough to continue until 1805. Sauer got into trouble, and in 1778 his property was confiscated and sold. Bey and Fox were among the purchasers.

The library of the American Antiquarian Society in Worcester, Mass., has a specimen sheet of John Baine & Grandson Co., Letter-founders, Edinburgh (1787) and it has been claimed that a branch of this foundry was established in Philadelphia in 1771, by the grandson, who was followed later by John Baine himself. The generally accepted date for the Baine Foundry is, however, around 1788.

Since the first American founder's tools were probably quite similar to those used by Gutenberg and Coster over three hundred years earlier, the following description will cover typecasting from its beginning to the nineteenth century.

A so-called punch of the intended letter was made on the end of a bar of steel. When this letter or character had been cut to the required degree of perfection, it was hardened, and used to strike a matrix character in copper. This matrix was the one actually used for casting, although it had to be fitted and finished so that when it was clamped in the mould, it would be in the same relative position as all the other characters in the font, or alphabet.

The metal used for type is an alloy of tin, lead, and antimony, with a little copper. Probably most ancient as well as modern type contains copper by accident as far as the founder is concerned, since it occurs as an impurity in all three metals. Antimony supplies the hardness, tin the toughness, lead the body. The resulting alloy has a satisfactorily low melting point, does not corrode appreciably, and makes a good sharp type face. The earliest founders probably used much the same combination, in varying proportions.

The old time founder of type needed considerable skill to manipulate his hand mould so the alloy would fill it completely, with no pin holes or other cavities. The metal was taken out of the pot with a ladle, and after filling, the mould was given a peculiar upward jerking motion to fill the matrix and the mould cavity itself. Type making in this manner was of necessity a slow business, and as early as 1794, a couple of Connecticut Yankees, Elihu White and William Wing, tried to improve on it, with results which will be discussed a little further on.

Meanwhile there were other attempts at type founding in this country, including one by Benjamin Franklin to set his grandson Benjamin Franklin Bache up in business. Bache spent some time in the Fournier foundry at Paris, after which his grandfather purchased equipment from Fournier and brought it over to Philadelphia. Nothing much came of it, and grandson Ben drifted on into printing.

Various other men cast type on a limited scale about that time, but the first really ambitious undertaking was by Binny & Ronaldson, in 1796, who later took over, among other tools, those of Franklin.

The making of type was, therefore, at the turn of the century a comparatively young business, but it was using methods devised over three hundred years before. It was perfectly satisfied with them, and resisted any attempts at improvement. As is often the case, the changes had to come from the outside.

(continued in the next issue)

Philipse Castle

(continued from page 181)

But there were also envious and antagonist tribes and individuals, so the canny builder of this residence constructed in the primeval wilds a "Castle" and quite correctly so, for it is a fort and was impregnable against an attack. It is a small structure built of solid stone walls two feet thick with five ample gun ports in the cellar walls from which to beat off hostile attacks, and additional gun ports in the attic on the river side.

One approach to the cellar of the Castle is by a crude ramp down which a milking cow was driven, to be stabled in the cellar when attacks came. In this same section of the cellar is a store room in which, with true Dutch foresight and thrift, a year's supply of food was stored: Dried fish and meat, salt fish and meat, kegs of home brew, soap, cheeses, lard, butter, peas, beans, winter vegetables, apples, etc., were all stored here.

Approaching through another door to the cellar we find a pantry and kitchen completely equipped with ancient utensils to serve a meal to the master and his guests and to the house slaves. Here also the slaves worked and lived by day, some returning to their attic quarters to sleep at night.

Here in this cellar hangs a rare gun worthy of note. The West Point authorities state that there are only five or six known specimens of this gun, but it is of the period of the old house and is classified as a "rampart" gun, perhaps also used with tripod.

On leaving the cellar kitchens of the Castle the visitor climbs a narrow stairway and his eyes are immediately attracted by a multitude of choice items of the period, many of them brought from Frederick Philipse's homeland. So it is difficult for the seeker of American primitives to notice a small and extremely primitive toaster shown before the dining room fireplace. This toaster is crude, simple and different from the toasters seen in many restored kitchen fire places.

On this floor is another early gun, the goose gun, immortalized by Washington Irving's *Wolferts Roost.* In connection with guns, one should notice a handmade powder "tester." This instrument was used to test the explosive value of gun powders made during this era. Apparently there was quite a difference in the quality of these early American gun powders.

A notable accomplishment is the restoration of the Old Sleepy Hollow Mill, near the site of the bridge over which Ichabod Crane rode, and the making of wooden gears for the grinding machinery. These wooden gears, copying the old rotted gears of a mill from East Fishkill, show the knowledge which men of the period (1683) had brought to this new settlement with them and was one of the reasons they were such successful settlers. The original mill building was torn down only in recent years after a huge willow tree fell into it with consequent damage. The restored mill is exact in detail as to site and structure.

In Philipse's day, when his mill was grinding for himself and his neighbors and for foreign shipment, the entrance floor was devoted to the business of grain storage, and bagging of flour, weighing records, and of course, to the entertainment of an essential tenant, the cat, who alone could in those days, control the rats and mice who were lured by the food and shelter, not only from the fields but also from every vessel touching at this haven.

Those who have not been to the Castle will of course, on their first visit wish to see all the rooms in the house and to absorb the beauty of the fine furnishings, but the primitive tool hunter hurries on to the "Hardenburgh" barn. This building brought piece by piece from Old Hurley, N. Y., and so old that its true age cannot be determined, is one of the last of these true Dutch type structures. A museum piece in itself, it now houses the collection of tools and implements which for lack of space cannot be shown elsewhere.

Some of the items here displayed are unique—a weathervane, handmade of copper in imitation of a plow, and a box or seeder bin carried by the farmer while sowing his grain. An exhibit of leather tanning tools, a slaughtering exhibit, an ancient pack saddle and an iron grain shovel. This iron grain shovel is unusual in two respects: First, most other grain shovels were hewn from wood. Second, this shovel was smith-made and was "drawn out" from a piece of solid iron until the scoop measured sixteen by sixteen inches across the bowl. Perhaps the maker of this shovel knew something about making armor.

By mentioning a few of the unique items we do not mean to imply that the displays are limited. There are hundreds of items such as were made by the smith, carpenter (including a bow drill used by our ancestors similar to the bow drills used by the Egyptians thousands of years ago), cooper, miller, farmer, spinner, weaver, tanner, dairy maid, cook, mason, and all crafts which contributed to the conduct of such a land holding as Philipse Castle was when operated by the First Lord of the Manor.

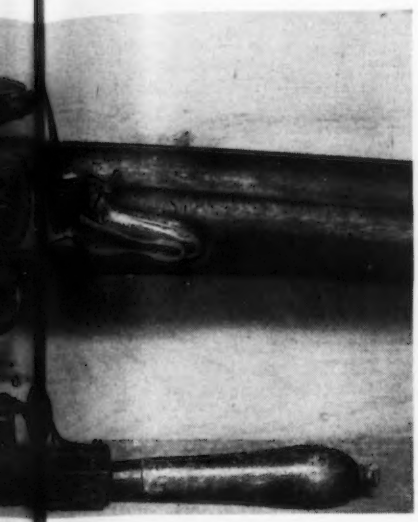
Medieval Woodworker

Weathervane, hand-made of copper in imitation of a plow.

Rare "Rampart" gun, one of only five u[nkno]wn powd[er]

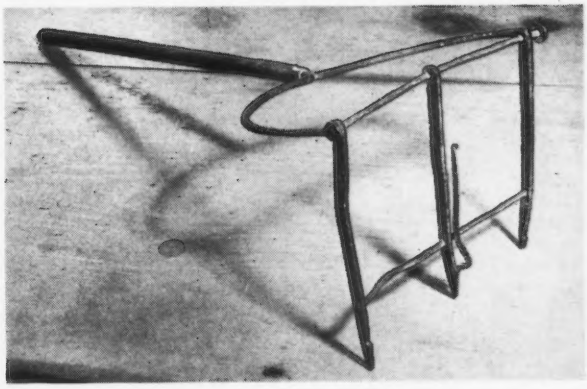
LEFT: *Smith-made iron grain shovel.*

RIGHT: *Wooden gears in the restored Old Sleepy Hollow Mill.*

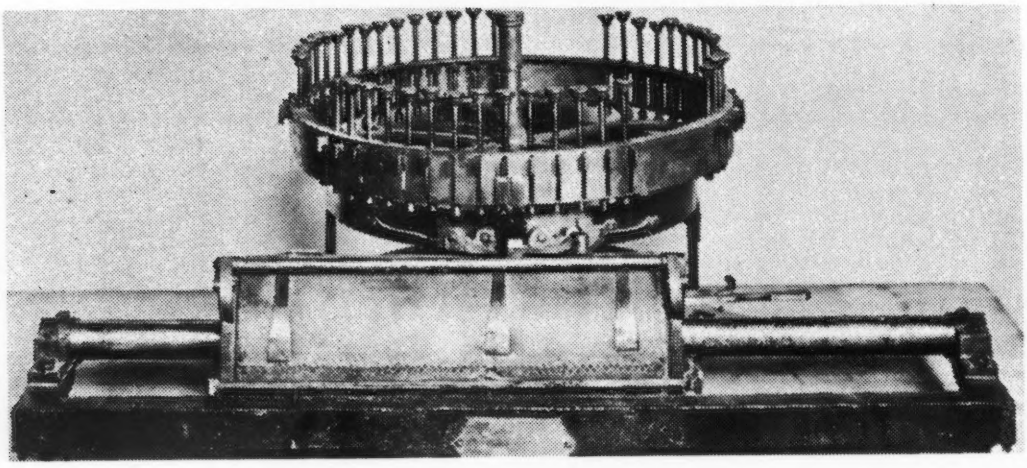


…nown specimens. Below is a hand-made …ster."

Ancient pack saddle.



Primitive Toaster.



Thurber typewriter with improvements.
Courtesy Worcester Historical Society.

Mixing metal and pouring pigs for the Type Caster eighty or more years ago.
(From McKeller's book: THE AMERICAN PRINTER, *1866.)*

The Typewriter

from notes of RICHARD ALLAN DAY

In 1948, the 75th anniversary of the invention of the typewriter was observed when John A. Zellers, vice-president of Remington Rand, Inc. of New York spoke before the Newcomen Society.

The first recorded attempt to invent a machine to do mechanical writing is in the records of the British Patent Office, when on January 7, 1714 a patent was granted by Her Majesty, Queen Anne to Henry Mill, engineer for:

"An artificial machine or method for the impressing or transcribing of letters singly or progressively one after another, as in writing, whereby all writings whatsoever may be engrossed in paper or parchment so neat and exact as not to be distinguished from print, that the said machine or method may be of great use in settlements and public records, the impression being deeper and more lasting than any other writing, and not to be erased or counterfeited without manifest discovery."

He received Royall Letters Patent for 14 years.

The first American patent was granted by President Andrew Jackson to William Austen Burt of Detroit in 1829. The original model was destroyed by the fire in the Washington Patent Office in 1836, but another model was made from the original patent papers and exhibited at the Columbian Exposition in 1893. It was never manufactured, but the *New York Commercial Advertiser* of May, 1829 called it a "simple, cheap and pretty machine for printing letters." One name suggested was "Burt's Family Letter Press."

Charles Thurber of Worcester was granted a patent in 1843; also one in 1845. The Thurber machine of 1843 had a notable advance; the letter spacing was effected by the longtitudinal motion of a platen, a principle still featured in all modern machines. It did excellent work, but the printing mechanism was too slow to be practical, and none were manufactured.

The original model is in the Smithsonian Institution, and a later model with improvements is owned by the Worcester Historical Society. The patent of 1845 was not really a typewriter, but a "writing machine" intended for the use of the blind.

It was in the winter of 1866-67 in a little machine shop in the outskirts of Milwaukee that three men—Carlos Glidden (son of an iron monger), Samuel W. Soule and Christopher Latham Sholes (both printers) developed a machine to number the pages of blank books and the like. An article in the *Scientific American* (1867) described the "Pterotype" which had inspired an editorial in the same issue on the need and benefits to mankind and the possibilities of a fortune to be made.

This seemed like a good idea to Sholes, and with the help of a mechanic named Matthais Schwalback who had helped in the paging machine, he worked out his own idea which was finished in the Fall, although no patent was granted until the following June.

The important thing was that it wrote accurately and rapidly, and on it he wrote a letter to James Densmore of Meadville, Pa. Mr. Densmore was most enthusiastic, and saw many possibilities, so he and Sholes went on and made twenty-five to thirty models in the next six years.

On June 9, 1872 Sholes wrote:

"We shall be in a position to furnish good machines provided any person is in a position to want them after they are finished. You know that my apprehension is that the thing will take for a while, and there may be an active demand for them, but that, like any other novelty, it will have its brief day and be thrown aside . . ."

Eliphalet Remington, who in 1816 started making guns, at the close of the Civil War had a gun factory and soon made sewing machines and agricultural implements.

When he died the business was carried on by Eliphalet, Jr., Philo and Samuel. Philo became interested in 1873 when Densmore brought the model typewriter to the Remington Works at Illion, and signed a contract to make them on March 1.

It was Sholes who chose the name "Typewriter" and the first commercial typewriter was made in 1873. It had a sewing machine base with a grapevine design in the pedestal foot treadle for the carriage return, and it cost $125.

The universal keyboard with minor variations has been standard ever since the original invention worked out by Densmore and Sholes.

Mark Twain was the first author who ever submitted a typewritten manuscript to a publisher. He said in his first typewritten letter, 1874:

"The machine has several virtues. I believe it will print faster than I can write . . . It piles an awful stack of words on one page. It don't muss things or scatter ink blots around. Of course it saves paper."

And the story is classic of the Kentucky mountaineer who returned his first typewritten letter to the man who wrote it, with the words indignantly scribbled on the margin:

"You don't need to print no letters for me. I kin read writin'."

The first shift-key was used in 1878; before that all the letters were capitals.

Just before he died, Sholes said to his daughter-in-law:

"Whatever I may have felt in the early days of the value of the typewriter, it is obviously a blessing to mankind, and especially to womankind. I am glad I had something to do with it. I builded wiser than I knew, and the world has the benefit of it."

The Chronicle

issued occasionally for members of

EARLY AMERICAN INDUSTRIES ASS'N

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men, and other workers.

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Communications regarding the *contents* of THE CHRONICLE should be addressed to the Editor; regarding *back numbers* to Loring McMillen; suggestions for *members* to any of the Officers; *all other matters* to the President. Addresses as here given.

DUES

The annual dues are payable January 1st, and are as follows: Regular members, $3.00; Supporting members, $5.00; Sustaining members, $10.00 and up. There is no distinction between classes, except the amount of dues, but THE CHRONICLE cannot be financed unless a considerable number of the members pay more than $3.00. Each member is expected to voluntarily place himself in the class which represents the amount he is willing to contribute to the support of the Association for the current year. Life membership costs $50.00. THE CHRONICLE is sent to all members without additional charge.

Editor's Comment:

EAIA has just received a copy of *Steel Making in America* for its library—a gift from the United States Steel Corporation, through Mr. J. Carlisle MacDonald, assistant to the chairman of the Board.

Written by Douglas A. Fisher, the book carries out the thought of EAIA of educating young people, and has been designed primarily for readers at the junior high school level. However, it may also be read with profit by the adult interested in learning about the manufacture of steel and iron.

It is well indexed, and beautifully illustrated by some two hundred photographs and drawings.

Many inquiries and a number of memberships have been acquired because of mention of EAIA in Morgan Towne's book, *Treasures in Truck and Trash.**

*Published by Doubleday & Co., Garden City, N. Y. $2.50

Everybody who collects early household utensils will find much of interest in Mary Earle Gould's new book, *The Early American House.*** Not only does she identify hundreds of these items, but tells how they were used in the everyday life of colonial times—candle-dripping, weaving, soap-making, pickling, preserving, washing and ironing. And there is a special chapter on food and drink; the eating habits of the colonists.

Tasks for men as well as women are described, and the activities which made up the social life—husking bees, quilting parties, sugaring-off parties, and spelling-bees are all mentioned.

With the exception of those credited, photographs were taken by Miss Gould of articles in her own collection, which includes slightly more than 1200 items.

**Published by Medill McBride, New York. $5.75

The Library of EAIA has been somewhat scattered around but we have located eleven of the volumes which have been forwarded to Staten Island in care of Loring McMillen.

They are:

Dodd, George—1844, *British Manufactures.* v. 3 & 4. London
1851, *Textile Manufactures of Great Britain.* v. 1 & 2. London

Burlingame, Roger—*March of the Iron Men*

Hibben, Thomas—1933, *The Carpenter's Tool Chest,* Phila.

Hommel, Rudolf P.—*China at Work*

Keyser, Mrs. C. Naaman—5 vols. on Pennsylvania Crafts

Rawson, Marion N.—*Candle Days*
Handwrought Ancestors

Ross, Walter—1938, *The Village Carpenter,* Cambridge

Tryon, Rolla M.—1917, *Household Manufactures in the U. S.,* Chicago

Williamson, Scott G.—1940, *The American Craftsman,* N. Y.

The Rushlight—16 numbers.

Worcester Meeting

The Fall meeting of the Early American Industries Association, Inc. was held in Worcester, Massachusetts on Friday and Saturday, November 4th and 5th with members of the Worcester Chapter as hosts.

Friday was left free so that members could visit as many collections as possible at the Worcester Art Museum, the American Antiquarian Society, the John Woodman Higgins Armory, Museum of the Worcester Historical Society and Mary Earle Gould's Museum.

A cocktail hour from 5:30 to 6:30 was held in the Crystal Room of the Sheraton Hotel followed by a dinner meeting attended by 45 members and guests.

An innovation was that every one present had to stand and give his or her name and tell of the hobby or collection which made them eligible for membership in the Association. Some interesting facts about members were brought to light.

George M. Simmons of Farmingdale, Long Island gave an informal talk on the "Why, how and where" of items of interest to members—such things as pierced tin lanterns and tin ovens: Why they were made as they were; how the work was done, and where they were made and used.

The evening ended with a quiz. Fifty questions on early tools, devices and processes were asked. Miss Mary Earle Gould of Worcester and Mr. Charles C. Stoddard of Staten Island answered the greatest number correctly.

Saturday morning session was held at the Historical Society at 10 o'clock. Speakers were Loring McMillen who gave a history of carpenter's tools, illustrated with early ones from his collection.

John J. Callan, Jr. of Worcester showed guns from his collection, dating from the earliest flint lock to the first breech-loading type of 1865.

Dr. Sigmund Epstein gave an entertaining discourse on the horse-drawn vehicles used by doctors, illustrated by paintings, drawings and photographs owned by the Historical Society.

Miss Mary Earle Gould spoke briefly of her latest book, *The Early American House,* reviewed elsewhere in this issue.

A demonstration of apple parers was given, members eating the pared and sliced apples.

The meeting ended with a "What's it?" session and members did a brisk business in swapping and selling duplicates from their collections.

Mr. Charles E. Ayers of the Worcester Chapter was chairman for the meetings and introduced the speakers.

Membership

Membership lists should be amended as follows:
(N) indicates new member;
(Ch) indicates change of address;
(D) indicates decease.

CALIFORNIA

Alameda: Douglas, Mrs. John S., 875 Alameda Boulevard (1553) (N)

Hollywood: Rollins, Miss Alice B., 342 Kings Road (1267) (D)

Los Angeles: St. John, Roscoe D., 1303 Montana Street (1546) (N)

Sierra Madre: Rittenhouse, Jack D., 223 San Gabriel Court (1546) (N)

CONNECTICUT

Greenwich: Flynt, Mrs. Henry Needham, North Street (1542) (N)

Flynt, Henry Needham, North St. (1543) (N)

MAINE

North Vassalboro: Mrs. E. M. Jette, R. F. D. No. 1 (1540) (N)

E. M. Jette, R. F. D. No. 1 (1542) (N)

MASSACHUSETTS

Nantucket: Nantucket Historical Association, c/o W. E. Gardner, 33 Orange Street (1557) (N)

NEW HAMPSHIRE

Peterborough: Day, Richard Allen, 87 Main Street (1544) (N)

NEW JERSEY

Montclair: Brown, Mrs. Wallace K., 22 Seymour Street (340) (D)

NEW YORK

Hempstead: Vanderveer, Charles, III, 8 Cathedral Ave. (1559) (N)

Long Island City: Nogrady, Frank J., 22-03 Astoria Building (1550) (N)

Lynbrook: Wall, Alexander J., 77 Westminister Road (1548) (N)

New York City: Elliott, Harrison, 109 East 31st Street (1547) (N)

Menden, Mrs. Edward, 12 East 86th Street (1554) (N)

Westchester Co.: Eaton, Allen, 171 Hollywood Ave., Crestwood (197) (Ch)

OHIO

Cleveland: Goulder, Grace (Mrs. Robert J. Izant) Cleveland Plain Dealer (1556) (N)

Columbus: Zepp, Erwin C., Ohio State Museum (1555) (N)

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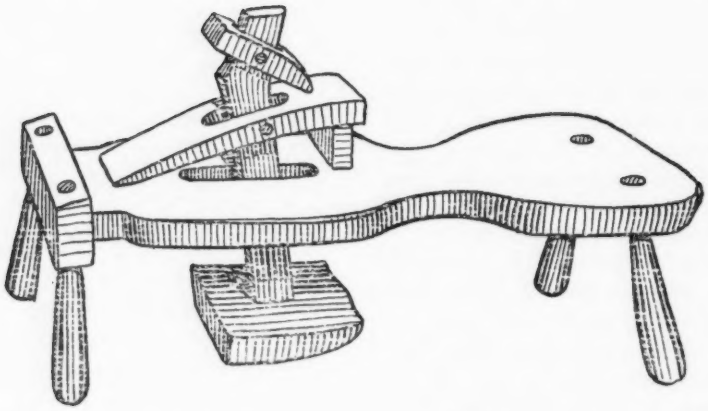
The Chronicle

Communications



From I. Warshaw, 752 West End Ave., New York 25, N. Y.

"I have just found this wooden contraption in the vicinity of Port Jervis, Pa. I am told that it was used as a clamp to hold twigs or longer pieces of wood that were spliced to make barrel hoops. The operator straddled the bench and pressed his feet against the little platform underneath which caused the top piece to press against the board. Any information I can get on the primitive device would be appreciated."

Approximate size of the device is 5 feet long and 2½ feet high.—Ed.

In October, 1948 (Vol. III, No. 17), Mrs. Jason Westerfield, "Old High" Camden, Maine inquired about a piece of barbed wire she found in a field. She wrote: "The wire is flat, about a quarter or third of an inch across with the barbs soldered on by hand."

As no one had answered her inquiry, we checked with Richard C. Potter, curator of the Natural History Museum of Worcester, which includes in its collections, historical material of the American Steel and Wire Company. Mr. Potter stated that this was the very first type of barbed wire ever made, and was produced circa 1867 by the old Washburn Company in Worcester for use in New England.

The next type, patented on August 11, 1874 by Charles Kennedy was formed by attaching flat metal barbs to round wire fencing by means of a hand pincer.

The Worcester Museum would be very grateful if Mrs. Westerfield would be willing to let it have a small piece of the wire, as there is none in the collection.—Ed.

From Newton C. Brainard, Hartford 1, Conn.

"In THE CHRONICLE, Vol. III, No. 19 is an inquiry from Mr. Ruckman regarding slate tombstones. He should be able to get this information from The John Stevens Shop, 29 Thames Street, Newport, R. I., who still make monuments and memorial tablets by hand in the old manner. There was also a firm in Boston, which advertised regularly in a bulletin of the Society for the Preservation of New England Antiquities, who specialized in slate tablets.

"In regard to the article on tanning leather, I saw tanbark being unloaded in a Boston suburb two days ago, so the art is still being kept up."

Membership

(continued from page 191)

PENNSLVANIA

Ardmore: Robb, David B., 2713 Haverford Road (1552) (N)

Scranton: Aldridge, C. Clay, Everhart Museum, Nay Aug Park (1549) (N)

RHODE ISLAND

Providence: Blankenburg, Miss Esther, 899 Plainfield Street (1558) (N)

VERMONT

Woodstock: Fillebrown, William Y., P. O. Box 85 (1545) (N)

WISCONSIN

Sawyer City: Pugh, Robert C., Hayward (1402) (D)